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ABSTRACT

This paper by the National Dance Association's 2002 Scholar/Artist presents his perspective on traditional modes of performance, choreography, and preservation, touching on emerging technological trends through movement inscription. It focuses on: his introduction to formal training; his classical ballet mentor, Bill Christensen; his lack of knowledge about modern dance throughout his education; his scholarship to the American School of Dance in Hollywood, California, which shaped his dance perspective; his teaching and involvement in the dance world at the University of California Irvine (UCI); his work to shape UCI's dance program; development of a movement notation system; establishment of an appropriate dance collection in UCI's library; his work toward computer literacy and integration of technology into the arts at UCI; and development of the ArtsBridge program, which advocates the arts as a vital tool for teaching literacy, history, science, and mathematics in the school system. (SM)

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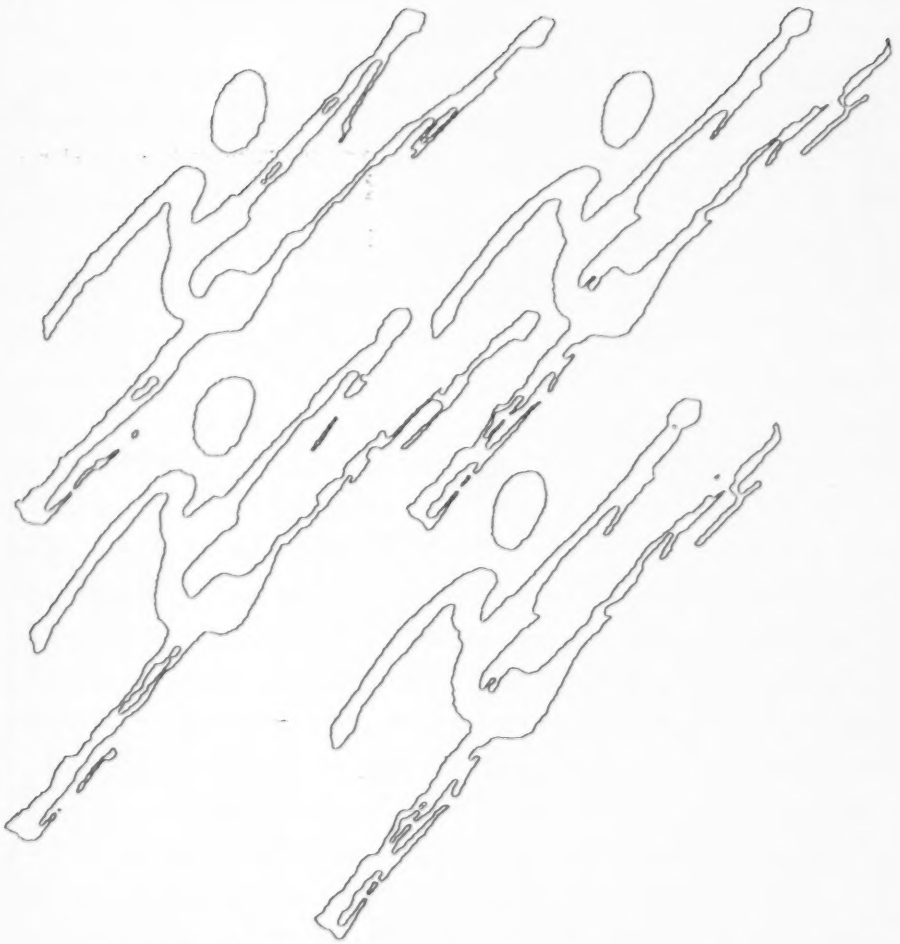

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2

2002
NDA Scholar / Artist
James Penrod, M.F.A.

National Dance Association

Scholar/Artist Lecture 2002

PATTERNS OF MEMORY:

CAPTURING THE DANCE

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117th AAHPERD National Convention
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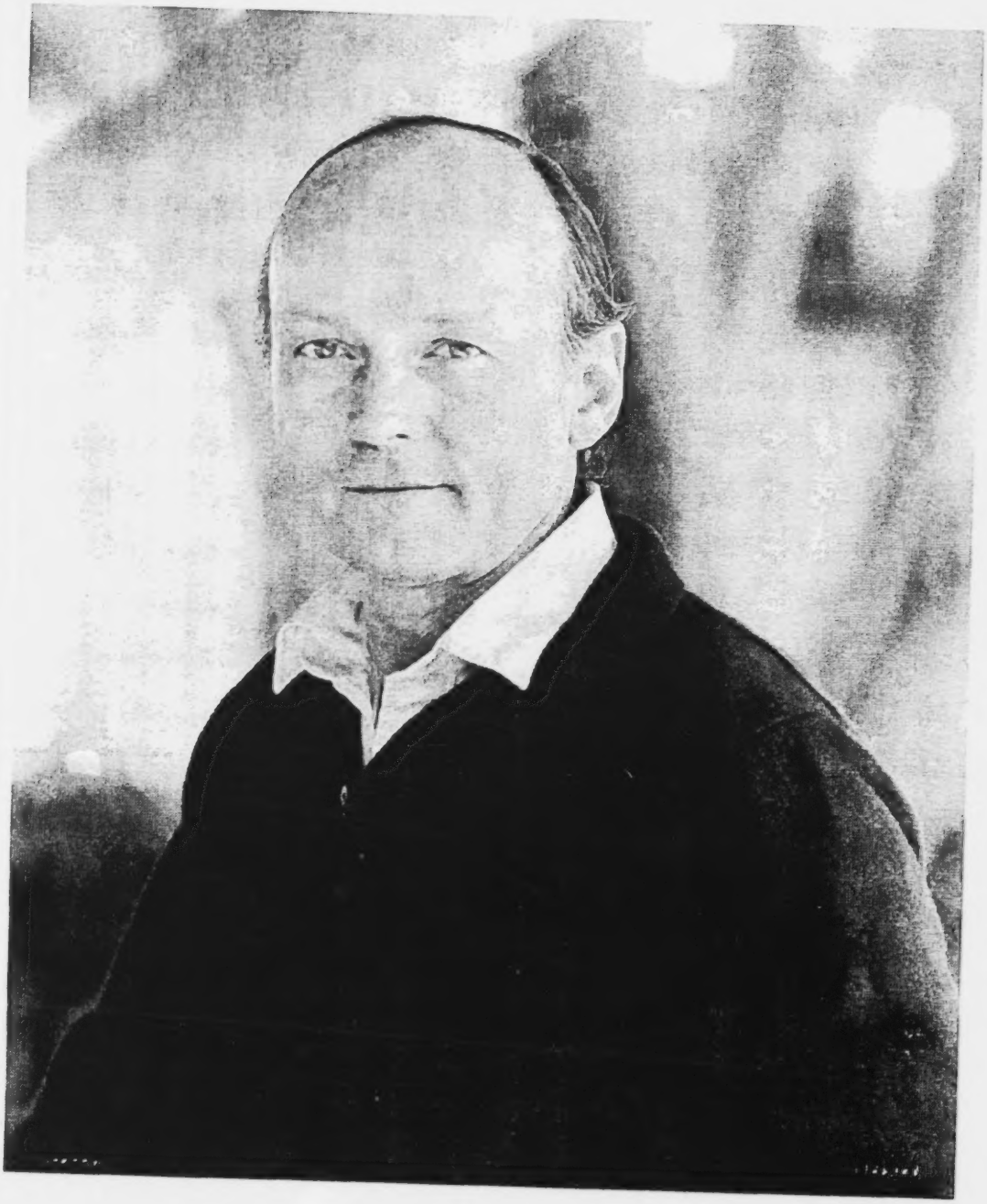

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PATTERNS OF MEMORY: CAPTURING THE DANCE

I dedicate my thoughts to all committed and nurturing mentors.

INTRODUCTION: LARGER-THAN-LIFE FIGURES

It is an honor to be selected by the National Dance Association (NDA) as the 2002 Artist/Scholar. The occasion calls to reflect on my memories of participating in this diverse world, starting with the mysterious urge—as a thirteen-year-old boy in a small western town—to "dance." At that time, my only exposure to this art was in a darkened theatre where I saw larger-than-life figures on a silver screen. In the world I knew, people did not "dance." Fortunately, I met my first instructor, Colleen Collins Smith, who started me on my journey. Like many dedicated mentors, Colleen inspired and guided her students to establish a link with the patterns of our collective past.

CATALYST FOR CREATING

My introduction to formal training started in a large, rectangular rented room above Wakefield's music store. A sign at the entrance to the staircase leading to the second floor stated that this was the hall of the Oddfellows, a benevolent fraternal society founded in England in the 18th Century. A small anteroom was where Colleen's mother sat at a desk, signing students in for class, collecting the class fee. At one end of the gray painted dance hall stood an upright piano; at the other end, mirrors were mounted on the wall. A phonograph player, with a selection of 78-rpm records, stood near the entry. Here lay the bare essentials for creating: space, music, dancers. The catalyst was a dynamic young woman whose commitment to dance was irresistible.

That hall was where I had my first experience standing at the *barre* while music played, repeating movements that originated in the 17th Century. Years later I realized I was provided the basic tools to join a worldwide ballet tradition. Because I also learned tap and musical theatre, this eclectic training kept me open to dance as a concept rather than a single technique. The only boy in the classes, I had many opportunities to perform onstage and for statewide television—a medium still in its early stages in 1950s Utah. I developed a love of dance as a performing art. Over the years, when auditioning students from private studios, I was to appreciate the role that these dedicated teachers fulfilled in furthering the art's traditions. While in high school, Colleen arranged for me to study with professional dancer Willam (Bill) Christensen.

GOOD FORTUNE TO STUDY WITH BILL CHRISTENSEN

I had the good fortune to study classical ballet with Bill Christensen in Salt Lake City. He and his brothers Harold and Lew were from a family of leading dance figures in Utah. Founded by Mormons, the state had a tradition of social dancing, of evening activities enjoyed by pioneers crossing the plains and mountains in handcarts and covered wagons. Their ancestors established some of the first dance academies in the area, raising the level of social dance deportment and style. The Christensens were third generation artists, and each brother made his contribution to American dance history. My teacher

Colleen studied with Lars Christensen, the uncle who taught the brothers when they were growing up in Utah. Similarly, her sons and daughters and all of their children danced with her. Studying with Bill Christensen was my chance to be involved with a leader in the field and my link to the succession of a classical tradition dating from the court of Louis XIV.

In the Speech Department at the University of Utah (U of U), professor Bill Christensen established the ballet program and choreographed operas for the renowned conductor Maurice Abravanel. He was expected to train students, to establish a company -- which he did. In 1951, the modern dance program, assumed under Physical Education and led by Elizabeth Hayes, was granted departmental status. Elizabeth and her colleagues, including Virginia Tanner, were highly respected. There was discussion of merging the two programs under Bill's leadership, but that did not happen. Students majored in either ballet or modern. Today the two successful venues function separately but side by side in state-of-the-art facilities.

At U of U, I was aware of unease between the ballet and modern dance communities, but then innocent of the intense historical divide of these genres. Knowledge of this dichotomy was useful in my future teaching and administrative work for building bridges between the disciplines. I encouraged my students to keep an open mind, to have a sound foundation in several styles. This focus ultimately provided a basis for dancing, choreographing, teaching and research.

Bill did not have degrees, yet was among the first ballet professionals to be hired as an "academic" (appointing him at a state tax-funded institution was a political issue extending from the governor's office). Treating artists as equal faculty to professors in humanities and sciences was a relatively new concept. Today, professional dancers in universities has gained wider acceptance. When we hire junior faculty artists now, we are concerned that their skills meet criteria for promotion and that their research is achieved for tenure. As chair of the University of California, Irvine (UCI) Dance Department, I argued merits of why an artist (e.g., a composer/musician, a Labanotator, dance costumer) was essential to our programs, why his or her research was comparable to others in the university. As research and creative areas develop in the field (e.g., dance technology), administrators will have to justify full-time employment (FTE) positions to meet changing educational needs.

At U of U, Bill developed a conservatory-style ballet program modeled after European academies. Classes held on the edge of the campus in converted WW II trailers were ranked from beginning to advanced levels. Character and mime supplemented ballet. Each level was required to wear a tunic matched to the rank. At the end of 1953, Bill was promoted to full professor. This move was not based on published works, but on his choreography—recognition that arts projects were equal to research in the humanities and sciences. For us who would become administrators, there was now support to argue the validity of artistic work done by our colleagues. Unfortunately, this recognition is still not universal.

This respectful environment provided dance skills and a blueprint on how to structure the university dance program. I watched Bill rehearsing, teaching and developing ballets for a student group known as the University Theatre Ballet, which became the professional company Ballet West. As dance department chair, I referred back to U of U as a successful academic model. Then, my interest was still performance.

Years passed before I realized the infinite possibilities open to anyone involved in the dance field.

NO KNOWLEDGE OF WHAT MODERN DANCE WAS

As noted, church-supported dance in Utah universities was historically and continues to be consistent with Mormon tradition. I learned social dances from Colleen's uncle Lob Collins and my middle school physical education teacher, who taught team sports and one-on-one boxing—an activity in which I excelled. Sports and social dance made me aware of physical fitness, movement mechanics for partnering and the importance of teamwork. Although adequate at sports, I preferred dance and received positive support from mentors like Shirley Ririe.

My first modern dance class was with Shirley Ririe, a professor at Brigham Young University (BYU), Provo, and who was recently honored by NDA for her dance contributions. I had no knowledge of what *modern* was except that it was listed as a dance class starting at 6 a.m. and held in the women's gym, a small, one-story building several miles from the main campus on University Avenue. The university did not have the outstanding facilities and performing groups it is noted for today. BYU has become Utah's leader in dance education and education of audiences through its presentations, including its award winning ballroom program.

Shirley had clear ideas of what she expected from her students. One requirement was constructing dance drums from scratch. In a small space outside and under the studio building sat a large vat filled with hot water and a cowhide. Our job was to scrape hair off the hide to prepare it for drums. It was winter and cold. The area had a distinct odor. The act of making these instruments was a memorable introduction to modern dance and to the vitality of a dedicated teacher who introduced me to an unknown way of moving and commitment.

Shirley was the first teacher to ask serious questions about my role in dance. Until then, my only interest was in performing. To my surprise, she informed me that I would teach. When I asked her why, her powerful message stressed that it was my duty to give back to others what had been given to me. This message resonates when I work with students who want only to perform. I want students to know that appreciating dance is more than technique and performance. Shirley enlightened in me the links between my formal ballet training and the special world of modern dance. At 18 years old, my fate was yet to expand from performing to a whole realm of dance experience.

SHAPING MY DANCE PERSPECTIVE

I was awarded a scholarship to the American School of Dance in Hollywood, which was founded and directed by choreographer/professional dancer Eugene Loring. My association with Eugene lasted until his death.

The American School of Dance occupied the lower level of the Garden Court Apartments, located on Hollywood Boulevard across from the Roosevelt Hotel. Instead of walking up the stairs of the Oddfellow Hall, I now walked with youthful adrenaline down the stairs to another wonderful adventure -- at first filled with personal reserve to the unknown. There were mixed emotions, but there was no question that this place felt right. The Garden Court Apartments once had been a luxury hotel. One of the two converted studios where I spent many hours rehearsing had been the swimming pool--the

pool tiles still lined one of the walls. Another studio had been the ballroom. There was a sense of history permeating the building. Later the building was torn down and replaced by a movie house. However, this did not happen before runaway teenagers took illegal residency in the boarded complex.

As my mentor, Eugene had a profound effect on the shaping of my dance perspective, particularly as it related to education. Although his early training was as a musician and actor in Wisconsin, he was a student of George Balanchine and other faculty at the School of American Ballet in New York City. He often spoke of Michel Fokine as his mentor, and loved to recount the story of his audition where the master coached him in how to do one more pirouette. Eugene's choreography extended across venues of his own Ballet Caravan, American Ballet Theatre, Broadway, movies and television. On Broadway he performed the lead in the William Saroyan play *The Beautiful People*.

Eugene was a strong believer that dancers should train in all techniques and study related theoretical courses (e.g., music for dancers, notation, mime). He was committed to providing students with a comprehensive dance education so they would be prepared for a career in any dance medium and to work effectively with any choreographer. This philosophy I embraced because it was consistent with my background in dance and drama. I was often cast in acting roles that appropriately combined my theatrical training. While performing in drama and musical theatre, I worked with Fred Adams, founder of the Utah Shakespeare Theatre; Mary Bee Jensen, recognized by NDA for her contributions to dance; and Katherine Pardoe, once a doyenne of theatre education. My first choreography teachers were Eugene, who provided me with opportunities to work professionally, and modern dancer Gloria Newman, who gave me strong support and creative challenges. Working with artists of this caliber provided the resources to perform with ease as an actor, dancer and choreographer.

At the American School it was natural to see movie stars like Mae Murray, who lived in an upstairs apartment, walk through the lobby. Dance and dancers were the full-time business of this stimulating environment. At the studio's street level, passersby looked through the windows and sometimes applauded as audiences. For the first time in my life, dance became a full-time commitment of six to seven days a week in class or rehearsal. The American School of Dance and my professional partnership with Eugene were to influence my academic career.

AN EXCITING TIME & PLACE

Opportunities were abundant to perform, teach and choreograph in professional situations within and beyond academia. While pursuing a degree in literature from the University of Southern California (USC), I worked extensively with the theatre department, and participated in the Stop Gap Theatre. There I found the quality of productions amazing within its limited resources. This converted railroad storage shed offered and nurtured original and experimental productions by gifted young artists who would later establish careers in theatre and cinema.

In tune with university ambiance, I accepted Eugene's invitation to join him as assistant professor to establish a strong dance program at the University of California, Irvine (UCI). The new campus was built on ranch land in then politically conservative and somewhat rural Orange County. Local residents received this news with hostility.

After all, a "liberal" institution was being established there. Many years passed before residents and business interests embraced the university as an asset to the county. UCI is now one of its biggest employers and economic forces within the region. When I arrived at UCI, there were only a few buildings and no landscaping. The first year it rained heavily and access to buildings required walks through mud. Across the street was open pasture with grazing cattle. All has changed and the landscape continues to evolve with the needs of the university community. Visionary Clayton Garrison hired Eugene in 1965. It was an exciting time and place for establishing traditions and guiding the future direction of the campus.

An articulate spokesperson, Clayton Garrison was the founding dean of what is now the UCI Claire Trevor School of the Arts. Originally the College of Arts, it was changed to the School of Fine Arts with independent departments, and finally the program evolved into the School of Arts, encompassing dance, art, drama and music. In order to "audition" Loring as a candidate for this program, Clayton registered for classes at the American School of Dance to experience Eugene's teaching and how his program might transfer to UCI. The dean had total freedom to hire anyone he thought was right for the job, quite a departure from the strict, formal policies we follow today when conducting national searches for new positions.

While working with Clayton, I learned many important lessons in working with the administration. The first year we discussed our need for percussive instruments in modern classes. Within a week, we spent a day in Los Angeles buying drums and more. He made it clear that if we needed something we had to ask, for those persistent in making their case were rewarded. I worked with many deans over the years, so this knowledge was useful to understand the dynamic interplay among department chairs to achieve goals. Over the years, I spent hours articulating legitimate needs for dance. Like a work in progress, we still have a way to go before we are totally recognized and supported.

As a teacher I rehearsed with many excellent musicians, so I auditioned accompanists for UCI classes. Links between the musician and teacher afford many opportunities for the success or failure of a dance class. Many times the links are assumed but not always realized. Two remarkable women dance musicians at the American School stood out as prototypes. Henrietta Lévman, a classically trained Russian, knew precisely what was required musically for any movement series from adagio to allegro. She was a master, a mentor for teachers. She researched the library to share new music with the class. Eleanor Boyt, a proper Bostonian, was trained in classical music but made the courageous leap of learning to improvise in the spirit needed for modern dance. The importance of live music in the dance class cannot be overemphasized. During a budget crisis, my faculty and I insisted that live music be retained.

Strengthening ties with dance musicians was to be one of my objectives in strengthening our program. I was able to hire an FTE faculty dance composer (now the chair of dance at UCI) and an FTE dance musician to oversee the musical needs of our dancers, educators and accompanists. They were to compose music for student and faculty choreography. Live music at UCI is now a routine part of dance concerts. During my recent stint as chair, I made a strong case for appropriate compensation for dance accompanists. Although recorded music is useful, dancing to live music is an essential part of the learning process.

On a number of projects I worked closely with Clayton. I played Puck, a natural role for a dancer, in his *A Midsummer Night's Dream*. As his choreographer, we had countless planning meetings for productions like *Marat/Sade* and *My Fair Lady*. He guided designers, technicians and staff in all aspects of getting the show up and running -- demonstrating how important preparation and research are before starting a theatrical project or other enterprises. When hired as dean to develop a school of the arts, Clayton did his homework, searching nationally for the best person to set up a dance department that would fit his idea for a conservatory within academia.

This arts school was to have equal status to other university disciplines, including promotion for faculty based on creative work, not just traditional research. Choreography had as much status as writing a scientific paper. Students were to receive academic credit toward degrees for studio classes, rehearsals, performances and all related courses. Performances and original works were no longer considered extracurricular activities to be practiced in one's spare time. This recognition was a major step forward for the inclusion of the arts as a partner in academia. For many years at UCI, evaluation of the arts centered on how the conservatory fit within the university and how artists were to be judged for promotion. These ideas were rare for the arts in public universities, particularly for dance. As my mentor, Clayton guided me on how to develop a program through vision, research and planning to realize that dream within the academic setting.

BREADTH TO STAY FOCUSED

One challenging assignment as chair was arguing for comparable budget allocations for our discipline-based needs. I had to educate the administration in general and on specifics, -- optimal facilities and equipment, educational value, the need for specialists to teach across a broad curriculum and prevention/rehabilitation of dance injuries. Comparing studios to science labs, dance specialists to specialists in the sciences were useful strategies. The stereotype "Oh, a professor of dance, that must be fun" had to be broken down by stressing the important work that dancers do, not unlike other fields. Arts colleagues had to be educated about our needs that required appropriate allocations for costumes, lights, scenic production and technicians. The case had to be made that dance majors were equivalent to and deserving of support afforded to drama or science students. Rather than to marginalize, it was more effective to unify and encourage the dean to fight for greater funding for all the arts. Although we have had advocates making a strong case for dance, unfortunately, when budgets become lean, the arts tend to suffer. Diligence in pursuing greater funding is a given in all disciplines at publicly supported institutions.

With so few faculty members at UCI, everyone knew each other. The environment offered a remarkable opportunity to establish traditions of the dance department and the entire campus. Arts faculty met around a single table, similarly, university faculty met in a small lecture hall as an academic senate. It was a stimulating time. We were young faculty attracted by the allure of building upon ideas to create an innovative campus. By 1998, UCI was ranked as one of the top 50 public universities for research. Two of the original faculty became Nobel Prize winners—one of them identified the depletion of the ozone layer, a then radical idea. When I retired as chair, Dance and Drama were ranked as top departments in the country.

Our curriculum was based on the holistic model of the American School of Dance. It was unique to the University of California (UC) system and became a model for

dance programs throughout the country. Part of its success was its breadth to stay focused on performance, gearing students to professionalism. Classical ballet, modern, jazz and world dance forms were supplemented with history and other theoretical courses. I contributed to establishing the UCI program, expanding it without losing sight of the original concepts. The department's mission and curriculum structure were broad enough to accommodate changes with the support of new faculty who, with their own interests, strengthened the degree programs, especially technological advances.

The early years at UCI provided an education in how the university worked. Serving on academic senate committees, I interacted with professors across the spectrum of the humanities and sciences. I examined the range of research conducted and understood what was valued. I learned how the collective values were implemented in existing programs. Disciplines were established to expand knowledge for everyone. I learned to "speak the speak," to act as a spokesperson representing the viewpoint of the artist to the academic community.

OUR COLLECTIVE VOICE ADDS CREDIBILITY TO THE DISCIPLINE

Knowing how the university operated was particularly useful in dealing with the budget and departmental priorities. At first, balancing the budget was a scary process. The central administration and academic senate could pass plans for implementation to the deans, but in order for the plans to succeed, approval by the chairs through the faculty and students was required.

Empowering my faculty was a priority. I administered the department so everyone had a job in its function. This structure is still in place today. I wanted them to think and act rather than to be dependent on me. Our department flourished because each faculty member had a vested interest in the success of our common efforts. Creative energy shaped our mission and structure. We worked then and now as a cohesive team. This mutual commitment and team support keeps faculty morale high, positively influencing the attitude of students toward their education. When departments have had faculties divided into two camps with differing goals, it has been harmful to the interests of all. Shared governance and periodic reexamination of the vision is more effective in preventing divisions in the first place. Fortunately, I have worked with dedicated faculty who want dance to be promoted in the university and society.

Serving as chair gave me an opportunity to evaluate what the department represented, how it could be strengthened and how it compared to other education organizations. I visited every UC campus that had a dance program. During these visits, I observed classes and met faculties. Dialogues led to fruitful campus exchanges that lasted many years. What we accomplished was unique to the UC system, and proved useful in arguing for new full-time-employment (FTE) line positions. A valuable source for evaluating my program was published by Council of Dance Administrators (CODA) on standards for dance education, which later became the basic standard endorsed by the National Association of Schools of Dance. With this document I made a stronger argument in favor of funding for FTE faculty and other staff positions. National standards are crucial for all dance organizations, --NDA publishes the *National Standards for Dance Education & The Opportunity-to-Learn-Standards* (funded by the U.S. Department of Education). Such work by our national dance organizations must be commended, for our collective voice adds weight and credibility to the discipline.

In the best university tradition, free from demands of the outside work force, I developed my teaching and choreography while expanding my expertise in notation, movement analysis and writing. Before joining the faculty, I had professionally choreographed concert pieces, musical theatre and opera. My works performed by UCI students were transformed from the campus studio to the stage, evolving from modern abstracts to ballets *en pointe*. Music varied from classical Beethoven, Mahalia Jackson gospel, contemporary Varese to my signature compositions. A refreshing way to look at how other artists conceptualized, organized and followed through on a project, was to collaborate on musicals with the drama and music departments. Designers learned how dance costumes had to reveal the body to enhance the movement, how lighting sculpted the body while shaping the space.

John Blakenchip's theatre festival group afforded me the opportunity to perform and choreography in several exciting European tours (as well as with Kitty Henry D'Epinoy). A small, contemporary company we founded, The Dancers' Dance Company, broke down conventional expectations of space, movement and context by utilizing museums and other unconventional performance spaces. John, a director at USC, suggested Janice Gudde Plastino as a good dance partner for me on the theatre tour. He was right, -- Jan and I have connected as partners for decades. Later we were UCI colleagues. We founded our own dance company, Penrod Plastino Movement Theatre, which combined dance with voice. *The Dancer Prepares: Introduction to the Modern Dance* was our co-authorship.

I pursued writing with *Movement for the Performing Artist,* as well as articles for *JOPERD* and other publications. My experience was useful in working with student and choreographers who had writing difficulties. Penmanship is like choreographing a ballet. The overall structure broken down to words with meaning, sentences, paragraphs and context all parallel the movements and gestures within a cohesive set of phrases with a subtext of abstract or narrative content.

CHOREOGRAPHY	WRITING
Feelings	Thoughts
Movement	Words
Skills/Practice	Skills/Practice
Expression	Meaning
Phrases	Sentences
Content	Context
Abstract	Narrative

Both writing and choreographing require skill and practice to find just the right words or gestures that express thought or feeling.

MOVEMENT NOTATION, A LOOKING GLASS INTO DANCE HISTORY

Historical attempts to establish a movement notation system, and what was recorded, serves as a looking glass into dance history. At nineteen I was introduced to, and immediately hooked on, notation symbols representing movement. My fascination with these symbols and how they can enrich the dance experience remains an important part of my arts experience. The latest system I have been learning is American Sign

Language. My exposure to dance systems and their application evolved my viewpoint on teaching and choreography.

After discovering a copy of Ann Hutchinson's *Labanotation* (1955), my interest piqued. I learned Eugene Loring's *Kineseography.* I studied on my own and by correspondence with Peggy Hackney, the Choreology/Benesh system through correspondence courses in England and briefly taught a three-quarter course in comparative notation systems. Labanotation became my choice for notation courses. Today these courses are listed as Laban Studies to cover the breadth of the work – to incorporate motif writing as well as Labanotation. Because notation and dance reconstruction were crucial in a dance curriculum, as chair I secured a faculty appointment of a Certified Labanotator and Reconstructor. Mary Corey still teaches Laban Studies courses and occasionally reconstructs ballets for the department. Our Academic Senate recognizes her work as valid university research for promotion. The Academic Senate of another UC campus accepts Labanotation as a second language requirement, further validating the value of theoretical aspects of dance education.

As a certified Laban teacher and certified Laban movement analyst, I taught these symbolic systems for semantic value to inform the dance experience. Laban material, a powerful tool in the classroom, has transformed my approach to dance to make students more aware of how they are moving and more effectively active in their educational process. Through this experiential environment, I shifted my paradigm from presentation to entrusting small groups of students to do the work. This approach developed leadership qualities, confidence and awareness of group dynamics.

Analytical structure in the Laban systems and Bartenieff Fundamentals are useful in teaching students in technique, choreography and research-oriented classes. Students learn details about how they are using their body as they move through space to create shapes and employ their energy—that is, the Body-Effort-Shape-Space process. These systems in choreography class give students a structure to examine movement, to manipulate the concepts so to enrich their pieces. In my graduate movement analysis class, I provide Laban language for verbal, written and movement clarity to expand the students' thoughts to research, choreography, theses, teaching and other applications.

Laban material in movement class may be used in many ways, for example:

Begin with all participants standing in a circle, improvising a sequence based on the sounds of a leader's signature name. As a group, then moving around the circle, repeat the movement sequence vocalizing each name. Keep returning to the signature, repeat each of the movement names that follow. At the end of the exercise we have a sense of how each participant moves with his or her name. This exercise becomes a reference point into the Laban material, -- the personal signature is often referred to in classes that follow.

This process resonates with my students who tell me they apply this method in the classes they teach.

LIVING ARCHIVAL RESOURCES

As a founding faculty member, I worked in the library with Roger Berry, and later with my colleague Olga Maynard, to establish an appropriate dance collection. Berry had a

love of dance and was assigned to serve as the librarian. He convinced the administration to allocate additional funds, besides his original budget, to buy rare books and memorabilia. Just a few years later we had a special anthology. In addition to the library acquisitions, I encouraged people to donate their collections. The library has become an extensive archive, including the Ruth Clark Lert dance material from Europe and the United States (pre-World I to the present), the Donald McKayle collection (early modern dance to the present) and the works of dance photographer Donald Bradburn. In September 2001 a large volume of Katherine Dunham memorabilia was purchased. The library has become a living resource open to students and researchers within the university and the community.

Works by St. Denis, Tudor, Taylor, Balanchine, Blossom, Forsythe, Maslow, Duncan, Fokine, Bournonville, Limon and many others are found on videotape in this library. Choreography by faculty and artists-in-residence, works restaged and all performances produced by the department are here, including videotapes not available anywhere else. I established this program to preserve a part of our dance history and to provide moving resources for students to better understand works under discussion in the classroom. Because of the fragility of videotape, we need funding and interested organizations to preserve our heritage wherever it exists.

Methods of documentation are developing through technology. Just as videotapes and notation scores have contributed to saving our heritage, preservationists are exploring new electronic means to record the choreography of our time. William Smith's "dancecodes" allows the viewer to observe movement from all angles. The Dance Notation Bureau is making strides to create scores of the works of our leading choreographers. Multimedia software allows us to quickly document works linked to notation and music scores, digital video/photography, text and notes on process and context. Fortunately, preservation of our dance heritage is now a priority. Important preservation work is underway by organizations like the Dance Heritage Coalition, a three-year project to catalog dance collections throughout the world; the National Initiative to Preserve America's Dance, the Dance Notation Bureau and new efforts by the Lincoln Center Dance Library. Bonnie Ode Holmsby, Janet Eiber and Michelle Simmons, who performed in major modern companies and reconstructed early pieces for their American Dance Repertory Company, have made successful attempts.

Universities must preserve our dance heritage. Some faculties train students to do field interviews, documenting work of artists making local and regional contributions. Students and faculty should record their own work. Collectors should be encouraged to donate to an established dance library. Selective courses could be offered in methods of documentation (e.g., notation, ethnological research methods and existing and new technologies).

My interests involve reconstructing dance at the university in addition to the choreography presented by the faculty. During my tenure, we restaged and videotaped many classical and modern ballets. We developed projects with the Dance Notation Bureau (DNB) to mount Sophie Maslow's *The Village I Knew* so a DNB Labanotator could record it. Unexpectedly, I was asked to dance the part of the rabbi. Donald McKayle, who had danced in the first performances, coached me in the role. Restaging historical works continues to be a tradition at UCI. Producing classics and choreography of in-residence faculty like McKayle are essential to bringing these dances to life in the

minds and bodies of future generations of dance leaders. Upon my return as chair, we performed part of *Artifacts II* by William Forsythe and set the program for the following season with his *Steptext* and a restaging of Limon's *There is a Time*.

TRANSFORMATION TO COMPUTER LITERACY

As a thirteen-year-old boy pulling up my new wool tights for my first class, I could not conceive of how dance was going to change. Change it did. Phonograph records are replaced by compact disks; computerized audio and lighting systems are the norm. We live in a network-centric world that employs sensors, lasers, optical scanners, data networks and more. My technology transformation was gradual; therefore, it did not seem too unusual.

After a period away from the administration, UCI asked me to serve as associate dean and dance chair for a year. Both assignments allowed me to take a fresh look at what was happening in the arts curriculum and cross-discipline interests. An advantage in being at UCI for a long time was to work with campus leaders as they defined their vision. I chaired the dance department during the tenure of each of the campus chancellors and the deans of the school of arts. Dan Aldrich, a specialist in agriculture and the first UCI chancellor, had a dream of how UCI could evolve, a dream which included dance. He was a great supporter of the school of arts and attended every dance performance. Because UCI was built on the open land of the Irvine Ranch, wild animals roamed the campus and cows grazed across the street. In a reflective moment with me, Dan looked out of his 5th floor office and shared his vision of how the "gown and town" would one day be connected. Pastures are gone, but a bridge now connects the campus with the vital city of Irvine.

Although basic dance education had not changed dramatically at UCI, a profound difference was the emphasis on technology and its influence on the arts. As associate dean, I was responsible for the minor in digital arts offered as a part of the majors program, with a waiting list of hundreds to get into these courses. The highest minors enrollments were from the computer sciences, engineering and other sciences, yet these students lacked artistry for application of this knowledge. To realize the connection between creativity, art making and technology, the university is now funding dual appointments of scientists to work part-time in the arts and the sciences. When computers and the world-wide-web became essential to our lives, they had an inevitable impact on higher education curriculums. Learning centered on reading, writing and a really fast computer.

Computer literacy at universities raises complex questions about multiple literacies in a digital culture. Questions addressed in the courses have relevance for arts and dance education. Does technology change how we look at ourselves and interact with others, to our society and social relations? What does it mean to be literate given today's rapidly changing technologies? Does technology diminish the human component in creation? What is the role of the artist and what role does art play in this period of cultural transition? Finally, as dancers, teachers and researchers, what do we want to contribute to this dialogue in progress?

Happily, artists remain in the forefront of utilizing new technology for self-expression and education. At USC, digital art is standard. Testifying to this achievement is the recent opening of the Robert Zemeckis Center for Digital Arts, housed in the

School of Cinema-Television and funded by film directors Zemeckis, George Lucas and Steven Spielberg. Film students no longer shoot a scene but "capture" the image, -- the medium is much more malleable. Digital technology is attractive because it is easy, costs and equipment are relatively inexpensive and lighting can be minimal. By expanding the artist's vocabulary through such innovations, what can be imagined can now be achieved. Dancers trained in these technologies are in a position to contribute to an expanded vocabulary and aesthetic. The future is here and promises to be very stimulating.

IS VIRTUAL DANCE THE DANCE OF THE FUTURE?

Rapid integration of technology into the arts fabric at UCI is indicative of changes taking place in the dance world. Three labs are equipped with state-of-the-art facilities; a motion capture studio exists. Faculty is appointed for expertise in the interface between technology and art. The main theatre is under renovation so that it will be compatible with 21st century theatre technology. A Rockwell International grant provided funds to the Beall Center for Arts and Technology, which is now equipped to produce collaborative international projects. In collaboration with private technology companies, architect Maya Lin was commissioned to create an interactive arts plaza on campus.

At UCI, dance professor Lisa Naugle enhances her choreographic process within the only optical motion capture studio that is completely dedicated to the arts and interdisciplinary work in the sciences. This studio is equipped with hardware and software to capture movement in real space, a most realistic way of getting positions and orientations of a moving body into the computer for manipulation. Its eight Vicon cameras are mounted on the perimeter to capture movement that feeds into computers/monitors. Dancers have reflective markers placed on the joint centers and other parts of the body to create a skeleton of the individual being captured. Dancers' movements are transferred to the computer/monitor as animated figures. Naugle is training students to develop movements by triggering the sensors to manipulate captured images, teaching them the creative and technical possibilities inherent in the system within a new kind of choreographic class. Naugle is using existing video motion analysis products—Very Nervous System (VNS) and Big Eye—for artistic applications in music and dance. Motion analysis data from the VNS and Big Eye units have been processed by the MAX music programming system, which responds to people's movements in front of a video camera. In recent concerts in "real space" she has featured her live choreography simultaneously with screen projections of digital film animation using the Internet for interactive international concerts. Her concerns are the influence between people and machines and how motion capture, motion tracking and image processing all fit together with dance.

Pushing the boundaries of choreography is seen through inter-university collaborations. Dance faculties from five universities have established the Association in Dance Performance Telematics (AdaPT) to create synchronized sharing of choreography, or "Distributed Choreography." Telematics is the transmission of dance images over the Internet or through video-conferencing for a coordinated performance with locations around the world. Choreography is created at each of the participating locations and simultaneously shown at each locale. UCI, Arizona State, OSU, Wisconsin, Madison and the U of U are involved in web-based collaborative tools to develop dance resources and

applications. Technology is bringing science and the arts into precedent-breaking new creative partnerships.

This medium has and continues to be embraced -- and advanced -- by internationally known choreographers. Merce Cunningham created *Hand-Drawn* Spaces (1998) and *Biped* (1999). Bill T. Jones' movements were turned into a "virtual dance" called *Ghostcapturing* (1999). Both choreographers worked with artists Paul Kaiser and Shelley Eshkar of the Riverbed new-media studio in Manhattan. While Kaiser and Eshkar were in residence at UCI, William Forsythe came to the motion capture studio (2001), where he spent several fruitful hours experimenting with choreographic possibilities. DancePartners, funded by the U. S. Department of Commerce Technology Opportunities Program, is developing a network for interactive exchanges within schools and communities. This national project, located in Minnesota, engages artists to demonstrate video equipment for teaching technique and choreography, while technician experts teach videoconferencing, video editing and the web.

As a returning department chair, I supported the needs of this area because these implications for the everyday life of dance are exciting. In part, the choreographer becomes a technician. Studios serve as fully equipped virtual workplaces between choreographers, composers, visual artists and technicians (who may or may not have a dance background, like Kaiser and Eshkar), -- encompassing a new "interactivity." Software, like that developed by William Smith Ohio State University Dance Department, will create prototypes of virtual sets and scores in virtual space. Studio-created software is now directly taken to the theatre site.

Is virtual dance the dance of the future? No doubt the cost of equipping studios will be a factor in delaying widespread use. Video cameras, playback equipment, CD-ROMs, Interactive DVDs are no longer a problem for most departments, while digital and motion capture studios will be less expensive to set up as they become more common. These challenges for dance administrators regarding interdepartmental personnel and appropriate budget appropriations will encourage this revolutionary discipline-based direction.

Reminiscent of the excitement of founding the campus is working with Jill Beck, who has "wired" the school literally and philosophically for the 21st century. Currently the Dean of the Claire Trevor School of the Arts, a global thinker and former Rockette, Jill has a Ph.D. in theatre, is a dancer, notator and member of the dance faculty. She continues as a Renaissance woman to lead the school in positive directions. I was appointed by her as associate dean for three years and continued to work with her when I was department chair. Dean Beck is a revelation of what can be accomplished by vision and perseverance. She has raised millions of dollars for the university. She is a passionate and effective leader who has built a metaphorical bridge connecting the university arts to the whole community and nation.

ARTSBRIDGE: PROVOCATIVE

Jill established the ArtsBridge program, advocating the arts as a vital tool for teaching literacy, history, science and mathematics in the school system (as well as community centers and children's hospitals). I presented a session about ArtsBridge at the Dancing in the Millennium Conference in Washington, DC. The thoughtful response I received affirmed how important it is for educators to advance the goal of incorporating

dance into the K-12 experience. ArtsBridge was supported by a $1 million California state grant for university students to establish arts programs in the classroom. Students are paid a stipend of up to $3000 per project. Additional funding from other sources has allowed the program to expand from UCI to other University of California campuses, to California State Universities and Community Colleges. ArtsBridge is now a national program with the participation of the University of Utah, University of Colorado, Boulder and the Tisch School of the Arts at New York University. UCI is starting a summer Trevor ArtsBridge Academy, auditioning the most talented junior and senior high school students in the area for intensive arts training. Dean Beck provides a link between the arts of the university and national K-12 education, -- ArtsBridge creates a winning situation for the university student, the K-12 student and the classroom teachers.

My new assignment is provocative. As a director of ArtsBridge Dance, I am establishing a training program for Dance Arts Scholars at UCI, working as a liaison to implement the ArtsBridge model outside the UCI system. I welcome the challenge to find quality programs that will impact arts education and make a difference in the lives of K-12 students who presently have no mandated arts courses. An ArtsBridge project I worked on last year brought together 500 K-12 students who performed world dances that they had learned in their respective schools. Witnessing these young people empowered by dance is an uplifting experience. I thought this must have been the kind of experience Rudolph Laban had as he conducted the movement choirs of dancers from all walks of life.

THE REAL JEWELS

I have enjoyed sharing my experiences as a dancer with you. When I took my first dance class at the age of thirteen, I never envisioned I would be making my living in the field. It is wonderful to have so much fun and get paid to be in the arts. Yet the real jewels have been the opportunity to guide young people in their journey into the dance world. When students say that I made a difference in their lives, I appreciate the power we have as teachers to transform a beginning dancer into an artist or, at least, into a more sensitive, aware human being. An incredible experience has been to spend my life with creative, dedicated people engaged in the arts. The power of dance in all of its manifestations is an incredible vehicle for expressing our common heritage. I am grateful for witnessing the tremendous change in how we perceive dance and form expressions through the art form. I am especially thankful to my teachers who shared so much of their wisdom. I thank NDA for honoring me with this recognition.

Our lives are like works in progress, -- masterpieces that by definition are never to be finished. In our untutored beginning, dance expresses our earthly connection with the revelatory sight of the pattern of birds in flight, the fragrance of a new blossom, the caressing touch of a loved one, the echo in a sea shell held to the ear and with the pleasure of the taste of a favorite savory delicacy. Tutored in dance, we express the human condition reflected through the prism of our unique experiences when we have learned to listen quietly, sensitively to events of our time, the past and the future. If we have the good fortune to live long enough, our dance will reflect this rich accumulated wisdom.

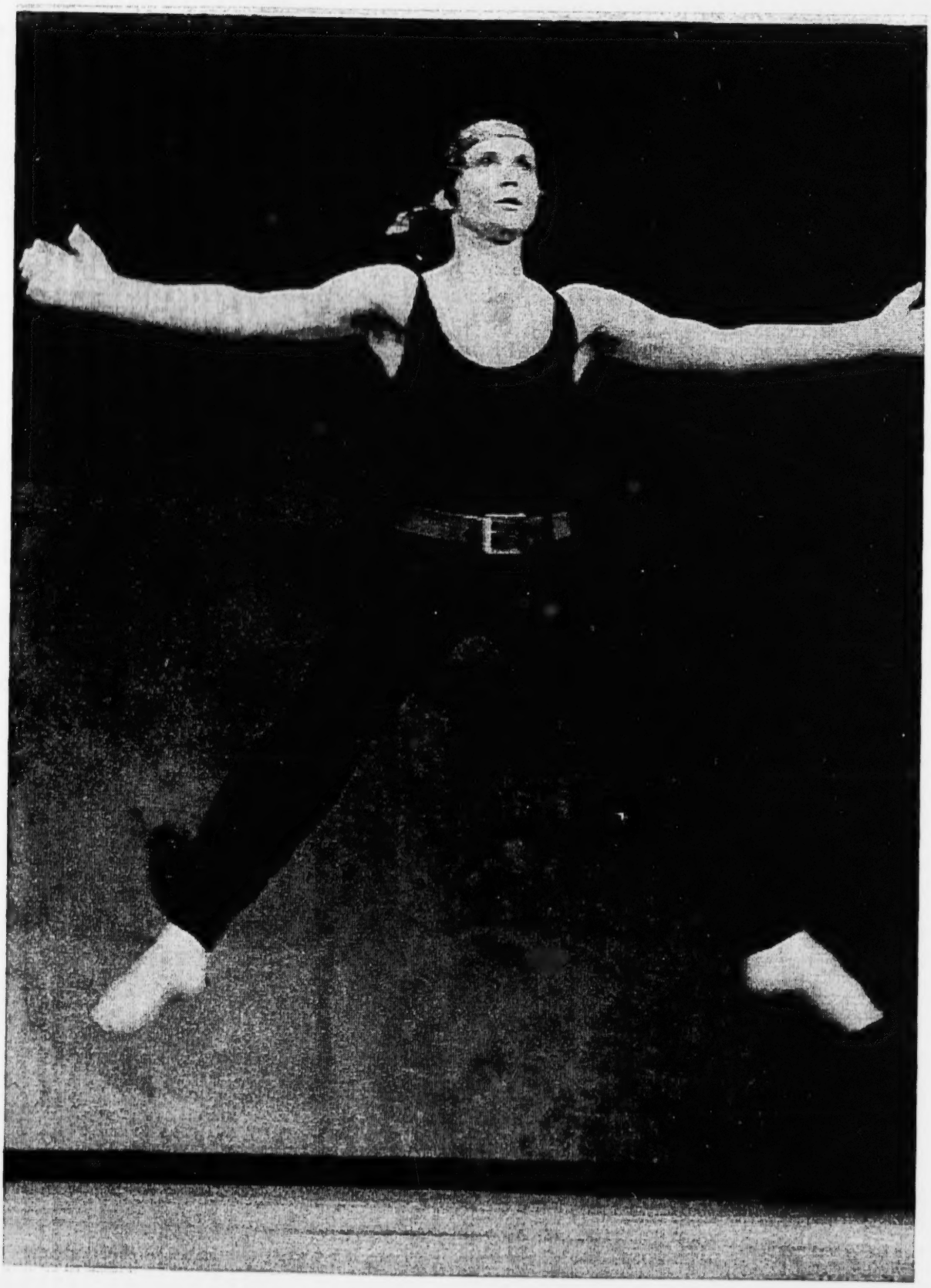
OUR HOLISTIC EXPERIENCE -- POWER TO SHAPE THE

PATTERNS OF CHANGE

A few concluding thoughts: we all dance in our unique way, moving expressively through our experiences over our lifetimes. We are encoded with feelings, memories and images ready to be tapped. Movement has the power to bring patterns of memory, feelings and images to our awareness. Our holistic experience is our power to shape the patterns of change. From humanities to sciences, there is a need and welcome opportunity to work collaboratively across disciplines. Our students, mentored in disciplines outside traditional boundaries with respect for our heritage, will lead us in unexpected directions. Each generation's time is to capture, to inscript, dance with new voices.

In the opening lines of his *Four Quartets,* T. S. Eliot expresses this passion simply:

Time present and time past
Are both perhaps present in time future
And time future contained in time past.



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JAMES PENROD
Professor of Dance, Choreographer, Mentor to Students

James Penrod has been chosen as the NDA 2002 Scholar/Artist for his rich expertise in the dance field. His lecture presents his perspective on traditional modes of performance, choreography and preservation, as he touches on emerging technological trends through movement inscription.

To enhance his presentation, James has invited students to perform a few of his pieces. A surprise with a guest is planned of a premiere work he says "will be short and hopefully fun for the audience."

James has been committed to dance since the age of thirteen in Provo, Utah. His vita lists professional dancer, choreographer, writer, educator and administrator. As a founding faculty member of the dance department at the University of California, Irvine (UCI), he served as its chair for 13 years and is now professor emeritus. He is modeling a program to improve university students' teaching methods with K-12 children in the statewide UC ArtsBridge program.

The Scholar/Artist has presented workshops and papers for NDA, LIMS, CORD and the American Dance Guild. He is author of numerous articles on dance and two books, *Movement for the Performing Artist* and *The Dancer Prepares* (with co-author Janice G. Plastino). James is a certified Movement Analyst and Certified Teacher of Labanotation. His work as a dancer and choreographer continues to be seen internationally in such venues as in Holland, Two Worlds Italy/USA; Chateauvallon, France and on BBC II, England and STV, Scotland. He has collaborated on works for the San Francisco Opera, Opera Pacific, NBC and CBS TV. He was co-founder of the Dancers' Dance Company with Kitty Henry D'Epiony and Penrod Plastino Movement Theatre with Janice G. Plastino. He serves on the JOPERD Policy Board and has recently been appointed the NDA vice president for dance science and somatics.

James Penrod's power in writing and dance experience, -- dedicated to his mentors, -- resonates the 2002 AAHPERD National Convention theme *Power in Partnership.*

Selected Background
AB University of Southern California, English Literature

MFA University of California, Irvine, Fine Arts
CMA Laban Institute of Movement Studies
Certified Labanotation Teacher, Dance Notation Bureau
University of Utah & Brigham Young University, Dance
American School of Dance, Conservatory
CORD, Board of Directors
Dance Notation Bureau, Professional Advisory Committee
Getty Center for Education, NDA national representative
Policy Board NDA
Vice President Dance Science and Somatics NDA

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